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Exhibitions at New York Galleries

By HENRY McBRIDE

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THE only thing in the nature of a topic the conversation that the Winter Academy supplies, is the second portrait of John D. Rockefeller, by Sargent, which occupies the place of honor in the Vanderbilt Gallery. The first Sargent "Rockefeller" was exhibited in the Knoedler Galleries and contained scarcely an echo of the old dashing brushwork and summary characterization. It looks like the Rockefeller that the caricaturists and photographers have made everybody in America familiar with, but it looked, alas, merely like the version of another photographer. It was fussily and fumblingly handled. It might have been taken for the weak pro-

duction of one of Sargent's followers—say an Irving Wiles.

The second "Rockefeller," that in the Winter Academy, is better than an Irving Wiles certainly, but still it is a long way from the sort of thing that Sargent used to do. There are no tricks of painting in it to amuse the artists, and nothing in the way of interpretation to astonish the laymen. What Sargent really thinks of "John D." is not revealed in this portrait. "John D." probably puzzled him, as he has puzzled a good many of us, including Miss Ida Tarbell, but the artist lacked the courage to admit that he had failed to find the secret of the greatness that has been so heavily



MRS. JAMES F. BURDEN AS THE DREAMER
By Edgerly

—On Exhibition at Gimpel & Wildenstein's, New York

rewarded with this world's cash. It's quite possible, you, know, that this greatness is a myth—although I believe there's no myth about the dollars. In that case a note of satire, which Sargent used always to be able to command would have been the thing. Instead the artist makes Mr. Rockefeller out to be a saint, and an intellectual saint at that. Fancy St. Francis of Assissi, cornering all the petroleum there is in the world, warring single handed with mighty institutions such as the Pennsylvania Railroad, and coming out on top financially! It may be that Saint Francis really was a promoter in disguise (Heaven forgive my impiety), for certainly the soul-saving en-

terprises with which his fame is associated, required executive ability of no mean order for their furtherance. It may be, too, that Richard the Third of England had a simple generous nature, and thought only of how he could serve the state. It may be that history is all lies. In that case, if our present-day artists tell us a few more fibs, I suppose there's no great harm done.

But unless Sargent gets a trifle more style into his portrait of President Wilson, which is finished and is now on exhibition in the Corcoran Gallery in Washington, there will be as general a request for him to lay aside his portrait-painting brushes as there was for him to resume them, that

AT NEW YORK GALLERIES

other time, before the war, when he had decided it was time to retire.

So you see this "only thing in the nature of a topic" at the Winter Academy is not one that can be indefinitely extended. The intelligent exhaust it with a coup d'oeil and sum it up in a word—"dull."

The prize-winners doubtless already know, for the list is usually telegraphed about the country under the mistaken impression that it is an announcement of import to the public. As a matter of record, the prizes in Academic exhibitions, ninety-nine times out of a hundred, go to nonentities for dreadfully stupid paintings, that are promptly forgotten. If the Academicians could be compelled to have an exhibition of all the pictures to which they have given prizes in times past, (as they are sometimes challenged to do by writers for the press), the show would be a startling exposé of the system. It would of course discourage the amiable donors of these moneys, who have sincerely wished to help along the cause of art, and that would be a pity; for it is more important that the rare and exceptional talents should occasionally receive this bounty than it is harmful that ninety-nine insignificant artists should acquire cash to which they have no rightful claim. In other words nothing that happens to weak painters matters, and I hate to relinquish even the faint chance that there is of some of the official manna falling into the laps of geniuses.

The chief money prize, the \$1,000 of the Altman Bequest, for the best figure piece, went to Daniel Garber, for an innocuous performance called "Boys." Mr. Garber is a *landscapist* of respectable but not startling abilities who occasionally essays the figure. When at his best his figure-pieces resemble tinted photographs, and that quality in itself is sufficient to make the average Academy jury mistake them for works of art. "Boys," however, is not even Mr. Garber at his poor best. The young men playing musical instruments are badly constructed

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*Entrance to the Galleries, as hitherto, through
Dreicer & Co., or by way of Forty-Sixth Street*

themselves, and sit upon a settee and chair of still worse construction. The second Altman prize of \$500 went to Karl Anderson for a large portrait of a mother and her five sons, and as I understand that this artist comes from your town and graduated at the Chicago Institute, I shall not be so impolite as to tell you what I think of it. The \$500 Carnegie prize for a landscape went to E. W. Redfield for one of his usual photographic winter scenes, painted in tones of ecru.

ANDREW O'CONNOR'S SCULPTURE

MRS. HARRY PAYNE WHITNEY is one of the most indefatigable patrons of art in New York. She does more than merely add to her collections from time to time—she lends her time and her sympathy to most of the worthy social art activities that happen along. She main-

tains a large establishment on Eighth street, which is an annex to her studio on MacDougall Alley—for Mrs. Whitney is herself a sculptor, exhibiting at the Paris Salon, and supplying decorative sculptures to many public buildings—where she gives many exhibitions throughout the season. These are sometimes designed to exploit young artists who have never before had the chance to expose, and sometimes the works on the walls are from well known men which serve as a bait and as an entertainment to the people of the neighborhood who seldom have the opportunity to see first-rate works of art.

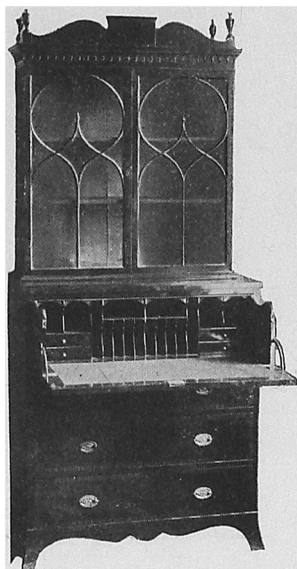
The latest enterprise of the Whitney Galleries is to borrow another gallery farther north, in the fashionable district, in which to show the work of a sculptor, who has lived for a long time abroad, and who, though he was favorably known to his fel-

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low sculptors, was practically unknown to the general public. This was Andrew O'Connor, and his things are on view in the Jacques Seligmann Galleries, Inc.

Mr. O'Connor's experience poses the old question as to whether or not a work of art will succeed upon its merits or whether or not it requires advertisement. The consensus of opinion seems to be that in these days a certain amount of advertisement is obligatory. In Shakespeare's time good wine, it was said, needed no bush; and probably that is true even today in respect to good wine—especially in dry states—but for pictures and sculptures it is different. The French people say that a certain amount of publicity is necessary in France, but that much more is necessary in America before one can hope to sell goods. I asked a French portrait painter who had to come

to America for a change of air—it was a lady—how she liked it in New York, and received the reply: “Oh, it is very different here—I am forced to make my own reclame”; which is paramount to saying that she not only had to paint the pictures but she had to go around talking about them.

Be that as it may, Mr. O'Connor having arrived home from France, has felt like the French lady, the necessity for being noticed, and through the kindness of Mrs. Whitney has had a very exceptional opportunity granted him. A great many portrait busts are included, along with reliefs, life size figures, sketches for monuments, and photographs of the principal works of this sculptor which are for the most part in places remote from the metropolis. It is seen readily enough, therefore, what sort of a figure Mr. O'Connor is in the world

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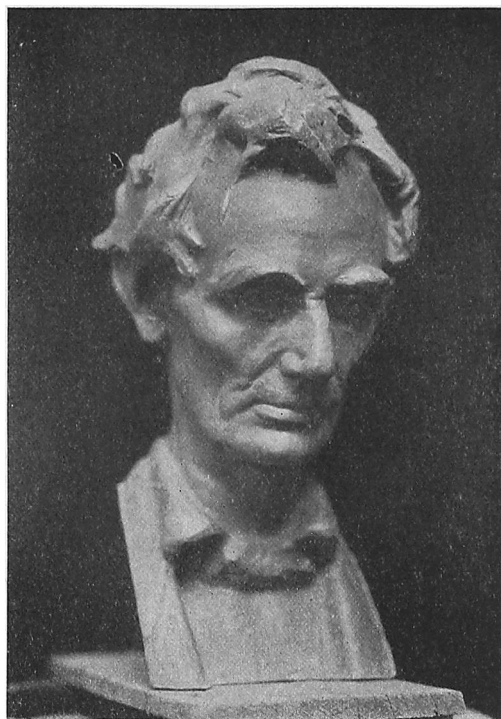


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AT NEW YORK GALLERIES



LINCOLN

By Andrew O'Connor

(From the statue to stand before the Capitol,
Springfield, Ill., Centennial Celebration, 1918)

—On Exhibition
at Mrs. Harry Payne Whitney's Studio, New York

of art, and so, not to keep you longer in suspense, I may divulge that he has quite respectable attainments indeed and ought to corral in the future a generous share of the public work—that is, of course, if he continues to advertise.

He is not howlingly original, you understand. He studied first with Daniel C. French and some of his figure pieces look too much like that artist's work to be altogether satisfactory. Then he did some, later, that resembled the work of the Belgian, Meunier, and then some that had the Rodin influence strong upon them. It will not be, of course, until he has learned to make the facts that he has learned from life surmount and eclipse the things that he has learned from other artists, that his own career will begin. In the meantime he

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makes an honorable start in this direction with a statue of "Lincoln."

This is a standing figure much larger than life and it is destined for the Capitol grounds of Springfield, Illinois. It is shown here in the white plaster, but Springfield is eventually to have it in bronze. It has many charming qualities, and not only the citizens of Springfield but the members of the Lincoln family ought to take pleasure in it. This "Lincoln" has rather a poetic tinge, and the face has the serious, brooding air, with which time has enwrapped the martyred president for most of us. Walt Whitman hoped to see in the ideal portrait of Lincoln the nobilities that such different artists as Plutarch, Aeschylus, and Michael Angelo, could give it, assisted by even another genius, the mighty Rabelais. The al-

lusion to Rabelais is one the ladies will not understand, but American men will understand it, well enough. But for the purposes of a statue, the temper of the people of today will insist upon a "Lincoln" that is exclusively tragic, and the humorous "Lincoln" must wait for another day. In the meantime, some one ought to warn the good people of Springfield that the world will not grow unduly excited over their "Lincoln," for it is not disturbing, like the famous portrait by George Gray Barnard, and it presents no new opinion nor even a new feeling in regard to the Emancipator.

* * *

THE Scott and Fowles Galleries by way of a Christmas show put on an exhibition of water-color drawings by Kay Nielsen, an artist, born in Copenhagen, but who



VIRGIN PLAYING WITH THE INFANT JESUS
by GIULIO ROMANO. (~465-1556)

SATINOVER GALLERIES

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3 West 56th Street
NEW YORK CITY

made his career in London, where he has been much petted by the noblesse. Indeed, Scott and Fowles were only able to obtain certain of the drawings in the exhibition, by promising Lady This and the Duchess of That, who owned the water-colors, that they would take extraordinary care of the pictures, insuring them against spies, submarines and other dangers. One reason that Mr. Nielsen has such a fashionable clientele is that he follows a blazed trail. If this were the first appearance in the history of the world of the sort of work he is doing, then I fear that the dear Duchess of That, would scarcely be patronizing him. But since Beardsley's day, there has always been somebody in England doing his sort of work—princesses, Pierrots, Venusberg scenes, Mephistos, burnt candles, etc. Such things are done; therefore any irreproach-

able woman of the world may safely own them. But the first chap at this game, Beardsley, didn't have any too good a time doing it. The first chap never does.

In the meantime, the work is Christ-massy and apropos. Everybody likes to hear fairy stories, and many people have been dropping in to see these Hans Christian Anderson water-colors, and a number of them have been sold.

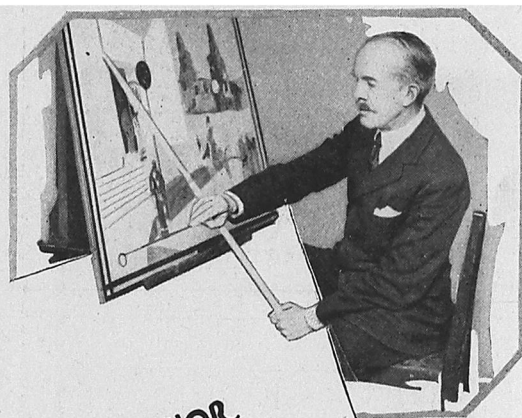
* * *

AT Gimpel and Wildenstein's have been seen the portraits on ivory by Edgerly. You noticed that I did not say "miniatures" and that I did not say "Miss" Edgerly. Edgerly is nothing if not original. She objects to the title that since time immemorial has been bestowed upon spinsters and she objects to the limitations of size of the old-fashioned miniatures. Edgerly has



NEW YORK STUDY By Elie Nadelman
—Exhibition of Allied Sculpture
Ritz-Carlton Hotel, New York

dashing methods and such a wide sweep that a tiny miniature could scarcely contain her. Therefore she pieces together the bits of ivory, (I forget the sizes in which they come from the shop, but I think the largest are about four inches wide), much as tiles in a bath room are pieced, and they are bound together ingeniously with gold strips that hide the jointures. It's a day of change, and if Edgerly succeeds in getting an artistic following, then I suppose the old-fashioned miniature portraits of our grandfathers will be abandoned for keeps. In the meantime, the very nicest sort of people have been encouraging Edgerly by sitting to her. The list of her English por-



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traits reads like a page from the Almanach de Gotha.

* * *

THE new originals of drawings by Rae-maekers which have been on view in the Ehrich Print Gallery have had their usual success with the public. The people in the rooms got quite as emotional over them as did the amateurs who enthused over the first show of this notable caricaturist's work, and came away from the exhibition more determined than ever in their faith in the cause of The Allies. No one but Rae-maekers can handle the particular kind of electricity that seems to be in the air at present. I attribute it to the fact that he is a foreigner, and consequently has all the symbols of these kings, sultans, fanatics and financiers upon his fingers' ends. No American, no matter how impassioned, could consequently compete with him.

It's true that in style he has not the simplicity of a Forain, but he certainly is in exact line with the sympathies of this government, and hits out so valiantly from the shoulder, that the drawings are sure to be studied by the historians of this extraordinary epoch, with great care.

* * *

THE Macbeth Galleries announce a retrospective exhibition of the work of Arthur B. Davies that is sure to attract much attention. All of the pictures come from a private collection, said to be the most representative collection of the work of Davies in this country. Great care has been expended upon the catalogue, and the galleries have been entirely rehung in a peculiar shade of dull red silk, especially dyed for the artist. An admission is to be charged, the funds going to the relief of the soldiers blinded in the war.

* * *

ONE of the engaging and very personal qualities of art objects, of works of art in any medium, is just now brought into evidence again in New York, incidental to

AT NEW YORK GALLERIES

the removal of an old-fashioned art house, following the inevitable Gotham trend, to a house farther up "the Avenue." It is the quality or character or characteristic that makes an intimate impression, and leads to a desire to repossess if in the course of events ownership has been relinquished.

Nearly two years ago, or on February 7, 1916, sitting in the American Art Galleries, Mr. E. I. Farmer was the successful bidder when the drop of Mr. Thomas E. Kirby's gavel marked the sale of a pair of gigantic Fu-lions which were in the Yamanaka Oriental collection of that winter. Visitors to his galleries at 5 West 56th Street who have seen them there will now miss them, for Yamanaka & Company have bought them back again, paying an agreeable profit, to place them in their new establishment next to St. Thomas's Church.

The Yamanakas, entering a new home which is to be Oriental, wanted these "guardians of the threshold," to maintain the established order, as they are used in temples and in nobles' houses and gardens in China, where their traditional function is to warn away evil influences. And in paying an advanced price the Yamanakas were but compelled by the laws governing worthy works of art here, which appreciate with a consistent regularity.

ART IN WARTIME

THE unusually high prices paid for famous paintings and the unprecedented financial support given to exhibitions of modern paintings in nearly all of the European capitals since the beginning of the war, is surprising and probably a bit distasteful to us. Yet let us search out the reason before we condemn the action.

Is not Nature, the great leveler, asserting her supremacy? The pendulum always swings back. We have winter, but the summer always follows. It is a law that every action of a force develops another force opposite in direction.

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dominant factors, we see the soul of man reaching for that which spells beauty, constructiveness, harmony and understanding.

Can we afford not to support our artists and thus crush creative instinct in its highest form? Can we send our men to the trenches and allow their children to be deprived of the higher influences which make for a better and nobler life? Comparison of sales at our National Academy and our Art Institutes with similar European exhibitions has always been pitiful. Is not now the time, if ever, for America to show that she can and will support her highest ideals in art, literature, social relations and civil government?—By ERWIN S. BARRIE.

* * *

Chicago's Forest Preserve County Playgrounds Rapidly Being Acquired.

THE nation's greatest asset, it is generally recognized, is the health of the people. Chicago's desire to conserve public health is apparent in the twelve years of earnest endeavor to establish forest preserves around the outskirts of the city on all sides. Subsequent to the large favorable majority vote given by the people in 1914, the Forest Preserve Commission of Cook County was organized. Litigation in the courts determined the legality of the forest preserve law through a decision of the Supreme Court in February, 1916.

One million dollars, secured through a bond issue, formed the basis for the purchase of the proposed system. The spaces to be acquired are wild forests, containing such trees, vines, flowers and shrubs as grow in this climate. Nearly fifty-four thousand acres are recommended in the Plan of Chicago committed to the Chicago Plan Commission; of which about thirty-five thousand acres lie within the boundaries of Cook County. Twenty-one thousand acres of this system have already been selected by the Board of Forest Preserve Commissioners, more than five thousand of which have already been acquired by purchase or condemnation. It is the forestry



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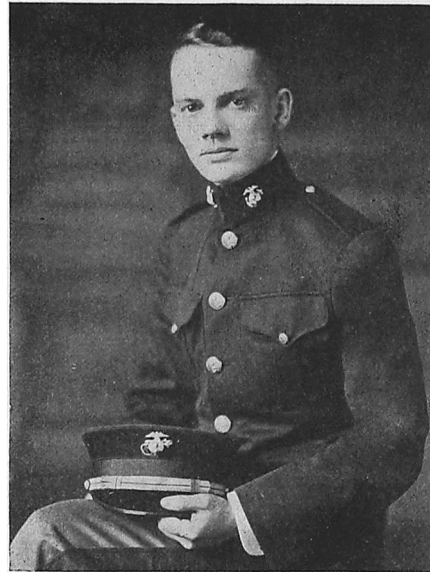
board's policy to provide these forest areas within easy reach of every district of Chicago and to continue their acquirement until the complete system has been secured.

To the north the available forest tracts are those of the Skokie Valley and Chicago River, comprising 10,972 acres. These extend back from the lake at Glencoe to include the Chicago River Valley. The plans include an area, mostly within the city limits, amounting to 640 acres along the north shore drainage channel. To the northwest it is suggested that 19,065 acres can be had along the Desplaines River Valley. These extend southward along the entire western edge of the city, and contain some notable and beautiful water courses. All these forest areas may be reached by fast electric cars from any part of the city, and all are within an hour's ride.

Still further westward 7,961 acres of the Elmhurst and Salt Creek country have been recommended. This land is wild, rough and full of natural scenic beauty. To the southwestward the Plan of Chicago looks to securing 12,064 acres along the Desplaines River and in the vicinity of Mount Forest, where the country is high and wooded, and affords some fine views. The Lake Calumet country, much of it within the city limits, is considered as affording most desirable territory to acquire for forests for the people. This reserve, embracing an area of 3,868 acres, lying upon the edge of the great southern steel and industrial section of the city, would be highly desirable as affording to the workers of that section opportunities for healthful rest and recreation.



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